

## Harder Fight Needed for Loan

### Indies President Denies BO Story

In a letter addressed to Box-office, American trade publication which also circulates in Canada, Archie J. Mason, president of the National Council of Independent Exhibitors of Canada, denied its report that after the recent discussions between his

(Continued on Page 17)

### Canada-H'wood Deal Suggested

A letter addressed to the editor of the Canadian Film Weekly by a Hollywood citizen signing himself "Yonge Street" offers some interesting points about the possibility of Canadian production.

The letter, in part, reads:

"Back 25 years ago, there was

(Continued on Page 19)

### Industry Really Pitches In As Going Gets Tougher

Although reports indicate that Canadian film and theatre men are buying bonds on the same scale as during the last Victory Loan, it has become apparent that they will have to extend themselves even further in their work

#### AXLER BACK

After two years of service with the RCAF Meyer Axler (right)



has been honorably discharged. He has returned to Twentieth Century Theatres, where he will serve as assistant to Raoul Auerbach in charge of theatre opera-

tions. He is here shown with Syd Karlen, manager of the Victory Theatre. Meyer, son of the late Isidore Axler, will receive a popular welcome back.

on behalf of the current drive. The first few days of the Loan exceeded those of the previous campaign but the next few days suffered in comparison. It has been that way since. Intensified activity is required to recapture and maintain the interest that seems to have been lost because of optimism.

The news from the theatre buying front is gratifying. The entire group of Western Theatres Limited, Winnipeg, won V

(Continued on Page 8)

### Title: 'Return of Mr. John Davis'

Any day now John Davis, representative of J. Arthur Rank, will be in Canada on his second trip in several months. His return, trumpeted in the American trade press for several weeks, has been taken to mean that he will complete a partnership deal

(Continued on Page 2)

### Niagara Falls House To 20th Cent'y Thtrs.

Twentieth Century Theatres has acquired the Hollywood Theatre, Niagara Falls, Ontario, from J. C. Biamonte. The house has 835 seats and will get post-war improvement.

### Bond Buyers and Boosters



The staff of the Centre Theatre, Peterborough, Ontario, who have all bought 7th Victory Loan bonds, are shown before an effective Loan front. From left to right, Paddy Cooke, projectionist; C. Lloyd Newton, projectionist; Dorothy Whatley, cashier; Margaret Howe, cashier; Edith McIlhagga, assistant caretaker; Bill Fredenberg, caretaker; Bill Skene, head usher and Johnny W. Gibson, assistant manager. Manager Syd Goldstone didn't get into the picture.

## Ontario Ass'n Set For Big Year

Nat A. Taylor became president and Haskell M. Masters vice-president of the Motion Picture Theatres Association of Ontario at the first meeting of the board of directors elected for the next season at the recent annual gathering. Other officers elected were Joe Garbarino, treasurer; and Floyd Rumford, Mount Forest, secretary.

Syd B. Taube continues as executive secretary of the association.

The Ontario association, since its inception several years ago, has grown consistently and now has a membership of 300 theatres, 102 of which are Independent. An all-embracing organization in the exhibition field, it is setting an example for other provinces to follow.

(Continued on Page 8)

### Grimsby House Was Sold to Lionel Lester

In the last issue of Canadian Film Weekly, during a review of the activities of Sam Fingold, it was stated that he had acquired Moore's Theatre, Grimsby, Ontario, from Mrs. Bessie K. Moore.

The theatre, according to Mrs. Moore, was sold to Lionel Lester. Fingold got operation rights from Lester. Mrs. Moore, apparently irked by the turn of events, protested the report and asked that it be explained.

## Brazil

Sparkling with the romantic music of tropic nights, enhanced by such scintillating stars as Tito Guizar, Virginia Bruce, Edward Everett Horton, Robert Livingston, Veloz and Yolanda, and with Republic's Cowboy King, Roy Rogers, as guest star. Available through EMPIRE-UNIVERSAL. Book it now!



with a large Canadian circuit in behalf of Rank. Devotees of the art of deduction think that Davis went back to Britain to lay a proposed deal before Rank and get a yes or no out of him. He must have got a yes, they say, or he wouldn't be coming back here.

Presuming that he did, which is the circuit involved? The three largest circuits in Canada are, in order, Famous Players, Odeon Theatres and Twentieth Century Theatres. The last has working agreement with Famous Players in the operation of a number of theatres and denies any interest in Rank's plans.

#### Said to be Odeon

Famous Players, through Barney Balaban in New York, has denied that it is considering a deal. In Britain David Rose, Paramount chief there, on being asked by Onlooker of Today's Cinema, said "We showed Mr. Davis all our cinemas and gave him every facility but there was no thought of any theatre deal." Paramount, parent company of Famous Players, was using all its Canadian theatres, Rose said.

That leaves Odeon. During Davis' recent visit the rumors of a deal were strong but Paul Nathanson told the press that there was nothing doing. There wasn't at the time.

There may be now. The USA trade press has done everything but announce it officially. But the film business is like baseball in that the game isn't over until the winning run crosses the plate. Anything can happen.

Just how will a deal between

#### TITLE:

## 'Return of Mr. John Davis'

(Continued from Page 1)

Odeon of Britain and Odeon of Canada affect the Canadian theatre situation? Rank is anxious for more outlets for the films produced by his companies. Will he get them through Odeon in Canada, which has under 100 houses? The Nathanson interests

by the announcement that Empire-Universal would distribute 20 films from Eagle-Lion, a Rank company.

The biggest difficulty in putting over British films is the lack of interest in their stars. If British stars enjoyed the same pop-

holdings as outlets for his films stems from the fact that the yield from the British market alone isn't enough to make them pay.

How he will satisfy that desire and what it will do to the Canadian theatre and film situation will be watched with great interest.

#### Davis at Home

It seems, judging from the British trade papers, that John Davis was thoroughly quizzed at home and what he said about Canada led to a minor squabble. According to Onlooker in Today's Cinema, Davis went to Canada for Manorfield, the Rank "organization organizing the organizations" rather than for Odeon. He told this writer that he was in favor of owning a circuit of key houses as well as setting up a distribution organization.

Deal or no deal, Rank intends moving into Canada, a market which he considers to be of the greatest importance.

Davis' statements about his Canadian trip, which he said was exploratory, irked Sam Smith, well known in Canada as a veteran exporter of British film. Davis had implied that "Canada was practically virgin soil for British producers," according to Tatler in the Daily Film Renter.

"I've been sending British films into the Dominion for thirty-five years," Smith told Tatler. "I have toiled, sweated with blood and tears, and now after a four or five weeks' trip Davis comes back and almost infers that nothing has been done to get British films on the screen."

The lack of British product on Canadian screens is not for want of trying. Tatler writes, and other British film men do not share Davis' views but his report is worth something because he was last to visit Canada.

Onlooker in Today's Cinema reported that Davis had a good time in Canada "because the boys on the other side lived up to the reputation which they have always enjoyed of being about the most hospitable people in the world."

### More Production For Pickford

Mary Pickford recently signed as co-producer with Seymour Nebenzall for "Mayerling," which is slated for early 1945 production and United Artists release. This marks a second picture venture for Mary Pickford besides the recent purchase of screen rights for the Broadway musical, "One Touch of Venus."

### Is the Hour at Hand?



This photograph was taken at the Empire-Universal meeting in Montreal during July. Left to right—Al W. Perry, general manager of Empire-Universal; John H. Davis, general manager of Odeon Theatres of Great Britain, rumored to be returning here to complete a partnership deal for J. Arthur Rank; Paul Nathanson; Leonard W. Brockington, K.C., said to be Canadian representative of J. Arthur Rank; Tom J. Bragg, president of General Theatre Investment Co., Limited; and the Honorable J. Earl Lawson, K.C., a director of Odeon Theatres of Canada and general counsel for the Nathanson companies.

also distribute MGM, Republic and Universal.

There is a desire to increase the playing of British films in Canada on the part of Rank and his British competitors in production. During the 1944-45 season there will be more than 50 British films offered Canadian exhibitors.

In May of this year Empire-Universal, the Nathanson distribution structure, transferred its Esquire unit to the Hanson interests, which also handle Monogram. This was followed later

ularity as American ones, Rank wouldn't have to buy his way into playing time. Perhaps a partnership deal here will be followed by an exploitation and publicity campaign designed to make household names of British stars.

Canadian exhibitors are satisfied with American film service. Something special is needed to win their business. They have no great inclination to experiment with films for which no special market exists.

Rank's desires for Canadian

for theatre requirements

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**"ME?**

**I'm Ernie Mott...**

**I make my own  
rules for life  
and love!"**

*Boy, watch the femmes go for this!*





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screen's finest triumphs ... that intensifies the  
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author of "HOW GREEN WAS MY VALLEY."



## CARY GRA

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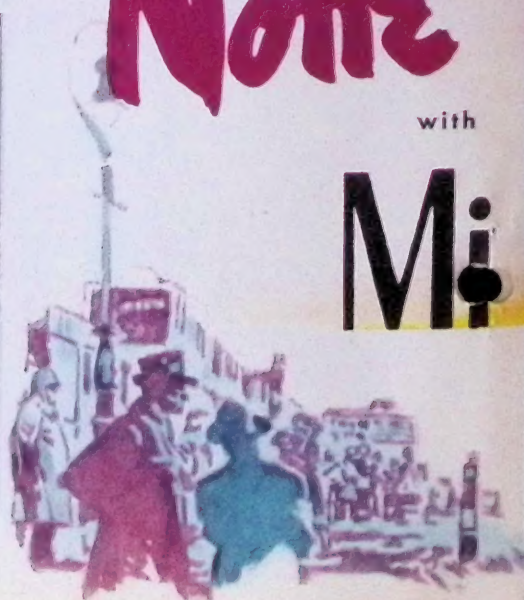
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FROM THE NOVEL BY RICHARD LLEWELLYN





**aight in the eye . . .**



**but the Lonely Heart**

**ss ETHEL BARRYMORE**

**BARRY FITZGERALD**

**JUNE DUPREZ • JANE WYATT**

**GEORGE COULOURIS • DAN DURYEA**

**ROMAN BOHNEN • KONSTANTIN SHAYNE**

PRODUCED BY DAVID HEMPSTEAD

DIRECTED BY CLIFFORD ODETS

Written for the Screen by Clifford Odets





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# None but the Lonely Heart

with MISS ETHEL

**BARRYMORE**

**BARRY FITZGERALD**

**JUNE DUPREZ • JANE WYATT**

**GEORGE COLOURIS • DAN DURYEA**

**ROMAN BOHNEN • KONSTANTIN SHAYNE**

PRODUCED BY DAVID HEMPSTEAD  
DIRECTED BY CLIFFORD ODETS

Written for the Screen by Clifford Odets



*Good old RKO*





## The Hour Before The Dawn

with Franchot Tone, Veronica Lake  
Paramount 75 Mins.

STORY OF A PACIFIST WHO TURNS FIGHTER RATES AS GOOD DRAMATIC ENTERTAINMENT; ACTING IS TOPS.

"The Hour Before the Dawn" is an excellently produced film that dispenses good dramatic entertainment. William Dozier, associate producer on the film, has received swell co-operation from Frank Tuttle, the director; Michael Hogan, who authored the screenplay, and a cast headed by Franchot Tone and Veronica Lake. These combined talents have turned out a production that sustains the attention from start to finish. Not to be overlooked for exploitation purposes is the fact that W. Somerset Maugham did the novel from which the Hogan screenplay is taken.

Often moving is this story of a pacifist and what happens to him when England is forced to declare war on Germany. Tone, a son of British aristocracy, declares himself a conscientious objector because he loathes killing. The history of his obsession against blood-letting goes back to his childhood when he accidentally shot a pet dog to death. Assigned to farm labor, Tone does what he can for his country on the home front. To add to his difficulties, the fellow takes as his wife Miss Lake, a Nazi agent, who carries on her activities under the guise of an Austrian refugee. The girl's identity doesn't come to light until she sets a beacon for the Luftwaffe, enabling the Nazis to bomb a secret airfield near the home she shares with Tone.

Tone and Miss Lake perform commendably in the main roles. The former commendably in the main roles. The former makes the pacifist a most sympathetic character, while Miss Lake plays the Nazi agent with subtlety, managing a foreign accent convincingly. John Sutton, Binnie Barnes, Henry Stephenson, Philip Merivale, Nils Asther and David Leland are others whose work helps the film a lot.

CAST: Franchot Tone, Veronica Lake, John Sutton, Binnie Barnes, Henry Stephenson, Philip Merivale, Nils Asther, Edmond Breon, David Leland, Amina Dyne, Morton Lowry, Ivan Simpson, Donald Stuart, Harry Allen, Mary Gordon, Ernest Severn, Raymond Severn.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

## Heavenly Days

with Fibber McGee and Molly  
RKO 72 Mins.

RADIO TEAM APPEARS TO GOOD ADVANTAGE IN COMEDY THAT IS IDEAL FOR FAMILY PATRONAGE.

The popularity enjoyed by Fibber McGee (Jim Jordan) and Molly (Marian Jordan) on the radio will spell success for "Heavenly Days." The film is full of the amiable, simple humor that is characteristic of the comedy team on the air, stacking up as ideal family entertainment.

The makers of the film have been wise in keeping the radio stars from going beyond their depth in this film venture. The two have been made to remain their natural selves, with happy results. Their conduct never strays from the human, a fact which helps to explain the warmth of their work in "Heavenly Days."

The story isn't intended to be taken too seriously. If one makes allowance for the lack of logic, one should have an easy time enjoying the content of the production, which was turned out by Robert Fellows in good style, though unpretentiously.

In "Heavenly Days" Fibber McGee goes to Washington to speak for the "average man," who, he feels, is being sadly neglected. His campaign in behalf of what Henry A. Wallace loves to refer to as the "common man" is productive of no end of hilarious complications. His drive to have Mr. Average participate more actively in the activities of the nation bears fruit, and at the finale McGee, himself, is selected as the average American in a poll conducted by Dr. Gallup.

McGee and Molly move easily through their roles. Eugene Pallette, Raymond Walburn, Gordon Oliver, Frieda Inescort, Irving Bacon, Charles Trowbridge, Barbara Hale and Don Douglas are good in the supporting parts. The King's Men help with several musical numbers.

The screenplay of Howard Estabrook and Don Quinn, based on a yarn by the former, has touches of satire inspired by the Washington scene. The film has lively direction by Estabrook.

CAST: Jim Jordan, Marian Jordan, Eugene Pallette, Gordon Oliver, Raymond Walburn, Barbara Hale, Don Douglas, Frieda Inescort, Irving Bacon, Charles Trowbridge, King's Men.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Mr. Skeffington

with Bette Davis, Claude Rains  
Warner 146 Mins.

BETTE DAVIS HITS NEW ACTING HEIGHTS IN DRAMATIC FILM DESTINED FOR HEFTY GROSSES.

"Mr. Skeffington," taken from the best-seller by "Elizabeth," provides Bette Davis with a dramatic vehicle that permits her to give full play to her acting skill. Her portrayal of a vain, selfish woman obsessed by the fear of growing old adds immeasurably to her stature as an interpreter of unpleasant women. Unquestionably the film is hers, although the presence of Claude Rains as her husband helps no little in making the production the strong attraction that it is.

With Miss Davis performing as she never has before there is no doubt about the box office fate of "Mr. Skeffington." There is every reason to justify the prediction that the film will turn out as the actress' greatest success. Miss Davis, aided principally by Rains, makes of the offering a vivid and showy drama that is strikingly effective in exploring the mind and soul of Fanny Trellis, the central character, and explaining the motives that lie behind her behavior.

The story takes Miss Davis from 1914 to 1940. She lives an existence filled with suitors. Next to men her main interest is her looks, to preserve which she will sacrifice everything. By the time she reaches the end of the film her struggle against the ravages of age has become pitiful and ridiculous. Her marriage to Skeffington (Rains), a wealthy broker, goes on the rocks as a result of her unwillingness to grow up. Rains goes to Germany where he is thrown into a concentration camp, later to be released. At the finale Rains, feeble and blind, returns to America to be taken care of by Miss Davis, who, her beauty now completely gone, becomes aware of her duty to her husband and the daughter born of their union.

Vincent Sherman has directed superlatively.

CAST: Bette Davis, Claude Rains, Walter Abel, Richard Waring, George Coulouris, Marjorie Riordan, Robert Shayne, John Alexander, Jerome Cowan, Charles Drake, Dorothy Peterson, Peter Whitney, Bill Kennedy, Tom Stevenson, Halliwell Hobbes, Sylvia Arslan, Bunny Sunshine, Gigi Perreau, Dolores Gray, Walter Kingsford, Molly Lamont.

DIRECTION, Excellent. PHOTOGRAPHY, Excellent.

## The Merry Monahans

with Donald O'Connor, Peggy Ryan,  
Jack Oakie, Ann Blyth  
Universal 91 Mins.

LATEST O'CONNOR PICTURE DESTINED FOR GREAT POPULARITY; WEALTH OF MUSIC A FACTOR.

Generously endowed with music, comedy, sentiment and romance, the latest of the Donald O'Connor starring films should have no trouble winning the hearts of young and old. Dealing with show people in the golden days of vaudeville, the film, produced spiritedly and on a reasonably ample scale by Michael Fessier and Ernest Pagano, revives many of the famous tunes of another day and tells a familiar story in a most entertaining manner. The great popularity in store for the production will be more than justly deserved.

Vivid, colorful and atmospherically right, the picture relates the fortunes of a theatrical family consisting of O'Connor, Peggy Ryan and Jack Oakie, the last-named playing pop. Two romances are offered for the delectation of the fans. One involves O'Connor and Ann Blyth; the other, Oakie and Rosemary De Camp.

O'Connor adds further to his stock. He, Oakie, and the Misses Ryan and Blyth make a swell foursome under the able direction of Charles Lamont.

CAST: Donald O'Connor, Peggy Ryan, Jack Oakie, Ann Blyth, Rosemary De Camp, John Miljan, Gavin Muir, Isabel Jewell, Ian Wolfe, Robert Homans, Marion Martin, Lloyd Ingraham.

CREDITS: Producers, Michael Fessier, Ernest Pagano; Director, Charles Lamont; Screenplay, Michael Fessier, Ernest Pagano; Cameraman, Charles Van Enger; Art Directors, John B. Goodman, Martin Obzina; Sound Director, Bernard B. Brown; Set Decorators, Russel A. Gausman, Leigh Smith; Film Editor, Charles Maynard; Special Effects, John P. Fulton; Musical Director, Hans J. Salter; Dance Directors, Louis Da Fron, Carlos Romero.

DIRECTION, Good. PHOTOGRAPHY, Good.

### Theatre Wanted

400 seats or over within radius of several hundred miles of Toronto. Will pay cash.

BOX 10

Canadian Film Weekly



## Biggest Year for Ontario Assoc'n

(Continued from Page 1)

The association played a major part in ironing out conciliation, sought after for many years and about to become a reality. Its opinions must be respected because it is a representative association and not only the war effort but the cause of the industry has benefitted by the unity and direction it has provided for Ontario theatre men.



NAT A. TAYLOR

Elected president of the Motion Picture Theatres Association of Ontario.

The officers and members of the association want a united front for the industry in Canada, believing that there will be many matters in the next few years that will require discussion, direction and authoritative opinion from within the industry. Representation of an official nature will be necessary in advising the government of the rights and needs of the trade, which will suffer if the unco-operative and divided conditions of the past continue. The question of who speaks for whom has always brought arguments and led to having these separate representations discounted by government officials.

The drive for national unity under the banner of one organization or through a general understanding of different bodies will continue.

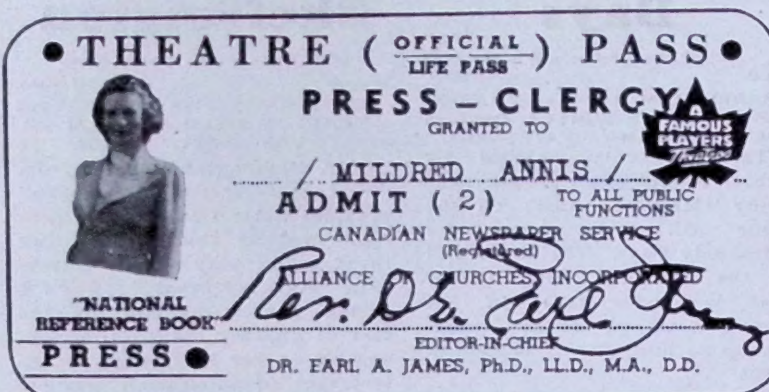
The Membership Committee, headed by William Summerville, Jr. and staffed by Harry Alexander and Herb Allen, will accentuate its activities. Morris Stein and Sam Fine are on the Budget and Assessment Committee, which Joe Garbarino heads.

## Condolences

Mrs. Leah Glazer, mother of Sam Glazer of Columbia, passed away, recently in Toronto. She was 75 years of age.



This Is Really Something



This "pass" was actually presented at the door of the Imperial Theatre, Toronto. The doorman was unimpressed and passed it on to Tom Daley, the manager, who refused to either honor or return it without investigation. The pass was not presented by the lady whose name and picture it bears but by a man who said he had had no trouble using it until then.

The picture of the girl was cut out of a snap and pasted on and the Famous Players crest was taken from a newspaper ad. On the reverse side it was stated that "this pass is acceptable at Toronto theatres and other Famous Players theatres elsewhere in America."

Whoever created the "pass" as it appeared last could be prosecuted but Famous took no action. It would seem that only a stupid person could think of beating the gate with such an obviously phoney document. But that person wasn't so dumb, considering that the "pass" was well worn.

\* \* \*

## I'll Say So

Izzy Allen of Esquire screened "The Bells," story of Fire-fighters versus Blitz, for leading Toronto smoke eaters. But I'll bet he forgot to invite Hugh Burns of Paramount to take a look at what has kept his son Kirby busy these past few years. Kirby has fought fires through both the plane and the robomb blitzes. . . Nathanson Employees have their own bowling league which goes into action every Monday night at 5.50 p.m. at Karry's Terauley alleys. Each team is named after a popular brand of cigarettes—except Eva Steeper's team from Associated, which is called "Marijuanas."

\* \* \*

## Fable?

The world waited breathlessly for the return of Professor Kerricter. He and his rocket machine had started out for the moon days earlier and his safe arrival there had been made known to the world through the super-space broadcaster that had been invented for him by the world's greatest scientists. He was due back any minute now.

What was the moon like? What was on it? Hundreds of questions that had bothered countless generations of Mankind were about to be answered for the first time.

At last, amid great fanfare, the radio announced that Professor Kerricter had arrived back safely and was about to make known to hundreds of millions of listeners the story of his adventures. He was about to be interviewed.

"Professor Kerricter," the announcer asked, "what was the first thing you saw as you landed on the moon?"

"I had observed from the air," the Professor began, "that the area directly below me was hilly so I searched until I found a strip of flat land large enough to allow a landing, which I accomplished successfully. It was dawn and still somewhat dark and as I emerged from my rocket machine I noticed what seemed to be a signboard.

"This signboard was the first thing that met my eyes when I landed on the moon and I approached it. Painted on it were the following words:

"A THEATRE WILL BE ERECTED  
ON THIS SITE  
BY FAMOUS PLAYERS."

## Fight Hard for Victory Loan

(Continued from Page 1)

pennants, Jimmy Stevenson, Manitoba Provincial chairman, reports. There are 16 houses in the group.

Staff of the Capitol, Ottawa, went over its objective the first morning of the Loan, according to Ray Tubman, manager. Sales were 140 per cent of the quota.

Capitol, Niagara Falls, managed by Wannie Tyers, won one of the first three pennants in that city by hitting 135 per cent of quota.

Capitol, St. Catharines, Ontario, won the first pennant awarded in that town by knocking off 171 per cent of quota.

Walter Wilson, manager of the Capitol, Edmonton, sold three \$1,000 bonds in his theatre.

## Calgary Strong

Pete Egan, chairman of the Calgary Motion Picture Industry War Finance Committee, presided over a rally of theatre and film folk in which a special show was put on through the co-operation of the projectionists and exchanges. The Strand Theatre was filled for this event and those present heard A. L. Smith, K.C., special speaker, and Ken Leach, Edmonton Provincial chairman.

Egan announced that the Grand Theatre, Twentieth Century-Fox, Empire-Universal, Regal Films and United Artists had already gone over their quotas.

## Special Films

Several films not generally distributed have been used to inspire salesmen and the public, although "Tomorrow John Jones," special Victory Loan short subject, has received the maximum playing time.

"Attack," a 55-minute film from the USA Office of War Information, was shown to salesmen at the Capitol, New Toronto, which is managed by Martin Bloom.

Strand, Tillsonburg, Ontario, managed by J. C. Musclow, was the scene of a special show for industrial workers to help the Payroll Savings Committee.

The committee showed considerable enterprise in having a special four-minute film made up by Associated Screen News. This is called "Tillsonburg Salutes Her Heroes" and provided special local interest. It drew many fine comments.

Theatre men will have to go all out in buying and inspiring others to buy to help the Victory Loan reach its objective.





### **Paramount's 'I Love a Soldier' Has Tufts, Goddard, Fitzgerald**

PARAMOUNT'S "I Love a Soldier" is a star-laden comedy romance that has come out well under the expert production and direction of Mark Sandrich. Sonny Tufts and Paulette Goddard team up again to make a grand team and Barry Fitzgerald, whose work in "Going My Way" is classic, plays a street car conductor in wonderfully appealing fashion.

There is a very unusual situation in the film. Goddard is a welder who likes soldier company but can't see marriage. Tufts works hard to break down the idea and does well until it becomes apparent that he has forgotten to tell her about having a wife that is suing for divorce. Goddard, because of certain complications, is forced to pose as his wife. Promising, isn't it?

Beulah Bondi, Marie MacDonald and Frank Albertson are among the known players who assist.





THE motion picture industry, with emphasis on its Canadian division, is surveyed in the November issue of *Monetary Times*, a magazine printed in Toronto "For All Management Men in Canadian Industry, Government and Finance."

The article is for the most part comprehensive but there are several incorrect conclusions. The subjects dealt with in these cases should have received greater study. A proper analysis in each case would have yielded conclusions more closely related to the facts.

*Monetary Times* didn't get the Independent situation right, for instance. According to the writer, "Film producers are dependent on theatre outlets. The day of the independent theatre manager is pretty well past. Even if he owns his own building, he is dependent for his bookings on circuit chains, and the film fare he presents will be limited to certain companies, he cannot pick and choose as he pleases."

#### Independent Situation

CHARGES and implications of piracy are old stuff in the industry. What is the situation today? Are Independents being driven out of the theatre field and their holdings seized by the chains?

Let's have a look at the figures provided by the Dominion Bureau of Statistics. They show that since 1930 Independents who owned one theatre are fewer in number, of course. In that year Independents controlled 659 of Canada's 918 theatres—roughly two-thirds. By 1937 individual owners of theatres controlled 569—more than half—of Canada's 1,047 movie theatres. The proportion has remained about the same since.

The number of persons who owned one theatre has obviously decreased. Increase of chain business operation has been no greater, however, in the motion picture industry than in any other. It might easily have been smaller. The reduction in the number of single-theatre owners does not mean that Independents of that category have been driven out of the business by monopolistic interests and their holdings gobbled up.

Many of these owners of single theatres moved out of that category by adding one or more to their holdings, since they shared the growth of the motion picture in popularity; from 1930 until 1943 Canadian movie theatres increased by 243. Nor does that figure give the complete picture of growth, for hundreds of theatres added more seats and the newer ones contained more. It must be remembered that

## Monetary Times Story Draws Criticism

the person who owns one theatre is not the only type of Independent. Others are also ranked as Independent who, as mentioned earlier, have acquired more theatres.

Quite a number of Independents of both classes have term operation, pool or partnership deals with the circuits, into which they have entered willingly. They have found that they can make more money and at the same time be relieved of worrisome problems by sharing the superior buying and operation methods of a large company.

Some Independents operate several of their own theatres while entering into a circuit deal for the rest. Other Independents with circuit deals still do their own booking, buying and managing.

None were under compulsion to enter into such deals and all are free not to renew them when the date of expiry arrives. But most of them do.

One must try to discover where the Independents went who make up the difference between the 1930 figure and that of 1943 before an implication of unfair business practices is made.

If there was a growth in monopolistic methods the Wartime Prices and Trade Board put a stop to it. Today there are many new theatres being planned for Canada after a war. A great percentage of the planners are Independents.

#### A Few Figures

IN 1943 the larger circuits lost ground—circuits which operated 20 or more theatres. In 1943 this type of circuit, of which there are several in Canada, controlled 321 theatres—39 fewer than in 1942.

Theatres controlled by circuits which operated from four to 19 theatres jumped from 143 in 1942 to 192 in 1943, a gain of 49 theatres.

Theatres controlled by circuits which operated two or three theatres handled 195 theatres in 1943 compared with 195 in 1942—a decrease of four.

The number of theatres in 1943 which were each owned by an individual was 561—12 more than in 1942.

Those theatres operated singly, when added to the circuits of two and three houses, total 756. The rest, 513, were operated by the two classes of large circuits.

Every group except that of single ownership has many firms

in it which have deals with one or the other. Independent theatre operators not in the single theatre category group are active and prosperous in association with one circuit or another.

There are of course disputes within the trade. Conciliation boards are being established in order to judge them on their merits. The Wartime Prices and Trade Board also rules over the conduct of the business. The picture of the Independent being bludgeoned and plundered changes when one realizes that the body hasn't vanished but that the man can be found under a different business roof. This isn't to say that there are no examples of injustice being maintained. Mass persecution? No.

#### About Product

OPEN to question also is the conclusion that the Independent is "dependent for his bookings on circuit chains, and the film fare he presents will be limited to certain companies, he cannot pick and choose as he pleases."

What the reader isn't told is that the Independent theatre—or any other—cannot use all the films made by the various studios and arrangement are made for enough to serve. Once the product and runs have been divided, they must be protected. No forced changes are permitted by the Wartime Prices and Trade Board. Because of the system of film distribution, accepted generally as being fair to all, the Independent operator or the chain booker "cannot pick and choose as he pleases" once arrangements are set nor can the circuits.

The Independent isn't "dependent for his bookings on circuit chains" unless he wishes it to be so. He may book his own or pay a booking service to do it.

#### Hollywood and Britain

ANOTHER part of the article deals with the position of Canada in relation to Hollywood and Britain:

"Hollywood has a close grip on Canada and will battle any encroachment on its prerogatives, any threat to its monopolistic powers. And such a threat is developing from Britain. Many more films are released in Canada than in the U.S.A. at present. There will be more in future, what with increased production in the Old Country. And Empire preference may operate in behalf of British films. In all likelihood Canada will have but a limited influence in deciding

what percentage of British and American films will have this power with which to contend.

"And Hollywood has the weapon to wield those powers! Last year the Famous Players Canadian Corporation alone spent more than one million dollars in newspaper advertising. It is small wonder, therefore, if Canadian criticism lacks independence and vigor and in the main follows meekly along the lines of Hollywood comment."

This idea of a British-American film war with Canada as the battleground is distorted, even though British theatre and film interests may close a deal any day with a Canadian-owned circuit-and-exchange structure.

True, Famous Players owes allegiance to Paramount, an American company. But many of the theatres under its control, as explained earlier, are owned by Canadians, as is much of its stock.

Odeon Theatres, the second-largest circuit in Canada, is part of the Nathanson interests which, until a few years ago, ran Famous Players in Canada. The Odeon circuit is owned in Canada but the Nathanson interests continue to distribute the films made by a number of Hollywood studios, as well as British product. It is also said that the Nathanson interests hold stock in an American theatre chain and possibly one studio.

Therefore both Famous Players and Odeon Theatres are Canadian-American structures.

Investment of British capital in the Canadian theatre field through one chain or the other means little more than increased competition of the usual nature, rather than a USA-British battle.

#### Press and Movies

AS FOR Hollywood using its power to defend its monopoly, that too is hard to imagine. Hollywood business men do not offer a united front but battle each other in every field. British films will replace Hollywood films on our screens when their makers are able to meet the tastes of the Canadian public, as well as establish their stars in public popularity by competing with Hollywood on the publicity front. In the theatre business there are no substitutes for good pictures and popular stars. The question of British films on Canadian screens can be settled as simply as that. The public has the final choice on what it will spend its money.

Nor will Canadian newspapers or screen critics agree that their criticism "lacks independence and vigor and in the main follows meekly along the lines of Hollywood comment." The day after the *Monetary Times* arrived in

(Continued on Page 17)



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Watch for 32-page brochure to be mailed to M-G-M showmen shortly, reproducing studies of "An American Romance" by 45 famed American artists. Above is Ralph Illigan's impression.



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## M-G-M's OPENING GUN...TOPPED BY M-

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## G-M's BIGGEST BARRAGE!

In 48 State Capitals and Washington, D. C. M-G-M showmanship holds the spotlight. Dramatic FULL-PAGE ads in each city: vast billboard campaigns; American Express Truck posting; spot radio campaigns tied in directly with playdates. A great picture starts its box-office career in high!

**SIMULTANEOUS 48-STATE CAPITAL PREMIERE!**



AMERICAN EXPRESS TRUCKS



INTENSIVE RADIO CAMPAIGN TIED IN WITH PLAYDATES

RIGHT:

Just a few of the many big national magazines carrying full-page ads on "An American Romance"



BIG NATIONAL MAGAZINE CAMPAIGN

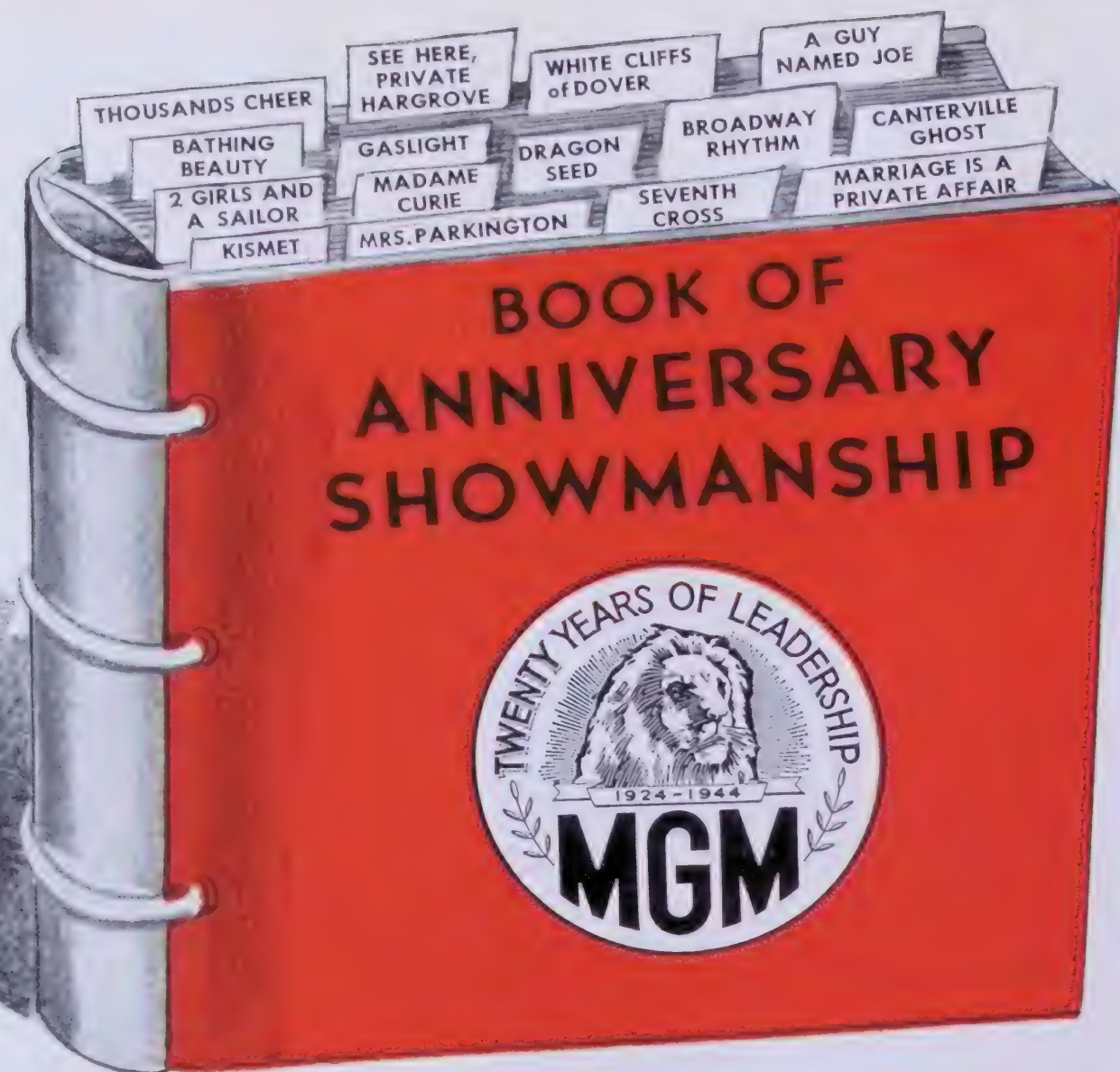


24-SHEET POSTING CAMPAIGN



A FULL PAGE AD IN EVERY CITY





KING VIDOR'S PRODUCTION OF  
M-G-M's MIGHTY TECHNICOLOR HIT

AN **AMERICAN  
ROMANCE**

STARRING

**BRIAN DONLEVY**

WITH  
ANN RICHARDS • WALTER ABEL  
JOHN QUALEN • HORACE McNALLY

PHOTOGRAPHED IN TECHNICOLOR  
Screen Play by Herbert Dalmas and William Ludwig

A METRO - GOLDWYN - MAYER PICTURE  
Produced and Directed by KING VIDOR

**NEXT!**



Keep Selling Bonds!



## Indies President Denies BO Story

(Continued from Page 1)

organization and others interested in establishing conciliation, "matters took a sensational turn when officers and delegates of the National Council of Independent Exhibitors of Canada called in a body on J. R. Croft, Administrator of Services, to seek government consideration of their grievances as a result of the failure of the October 4th meeting."

Mason wrote that "to state, or suggest, that the October 4th conference had collapsed; that the conference ended in a veritable deadlock; or that the Independent Exhibitors called in a body on J. R. Croft . . . as a result of the failure to reach an agreement upon the general principles of conciliation is utterly false, in fact there is not a particle of truth in such a report. To the contrary, the terms and conditions of the proposed draft of Rules and Regulations governing the Conciliation Board setup were discussed item by item and agreements reached on each separate item."

He, with two other Independent exhibitors, had called on Croft to discuss individual cases of complaint for certain exhibitors who had asked for such representation. This had no bearing, he said, on the conciliation discussion and to imply that the WPTB meeting was one of "veiled secrecy" was simply nonsense.

"The National Council of Independent Exhibitors of Canada," stated Mason, "of which I have the honor to represent as its president, has no secrets with distributors, major chain theatre operators or Wartime Prices and Trade Board administrators; neither will we hold any secret meetings with the above named associations or their affiliates."

The same report appeared in other American film trade publications and at first led those who shared the discussions to believe that Mason and his group had not kept faith.

## MONETARY TIMES

(Continued from Page 10)

the Toronto mail the Globe and Mail let go an editorial blast at a moving picture that treated the German character too softly. Canadian newspapers and their screen critics are not frightened by advertising budgets one bit. Ask any exhibitor.

Just the same the article presents an interesting picture of the motion picture field to the non-industry reader.

## Killed Overseas



SGT. J. D. SHYKOFF

Sergeant Shykoff was killed on September 24 and is buried in the RAF Regional Cemetery, Norbrook, Surrey, England. He left Regal Films, where he was extremely popular, to go on active service with the RCAF in March, 1943, and received his navigator's wings at Winnipeg, arriving overseas in June, 1944. He had been sworn into the RCAF in October, 1942, at the age of seventeen. Sergeant Shykoff had been employed in the Contract Department of Regal Films.

## Goldstein Joins DOS

Jack Goldstein, formerly publicity chief at Twentieth Century-Fox under Hal Horne, last week joined David O. Selznick Productions as eastern publicity and exploitation director.

## Deseronto Now Open

A 350-seat theatre was opened in Deseronto, Ontario last week by Barnes and Davidson and a contest is being run to determine its name. Operating six days weekly, it's the first movie house for the town.

## Canadians at SMPE Annual Meeting

Among the Canadian who attended the meeting in New York of the Society of Motion Picture Engineers were Charley Dentelbeck, Famous Players; Mike Reedy, George Cuthbert and Tommy Holt, General Theatre; Hy Goldin, Harold Walker and Lloyd Perason, Dominion Sound; three representatives from the National Film Board, Ottawa; and two from United Amusements, Montreal.

They heard Raymond Spottiswoode of the National Film Board read a paper called "Technical Developments of the National Film Board of Canada."

## Famous Troopers Get Xmas Packs

Famous Players head office employees last week completed and mailed 330 Christmas parcels, the largest number since the start of the war, to the company's employees in the services on battlefronts overseas.

Parcels went to Canadian and USA ships at sea, Holland, Belgium, France, India, Burma, England, Newfoundland, South



Frances Fowler and Kay Pugh check addresses on the 330 Christmas packages sent overseas by Famous Players to its boys and girls in the armed forces.

Pacific and other theatres of war.

Each package contained canned chicken or tongue dinner, knitted goods made and contributed by many Famous Players girls, two pocket books, rum and butter candy, cribbage board, playing cards, razor blades, chewing gum, life savers, chocolate bars, peanuts and hard candy.

A personal letter from J. J. Fitzgibbons was enclosed.

All packages were prepared and packed by head office volunteers who worked for two nights to complete the job.

## First Rank Films Ready For USA

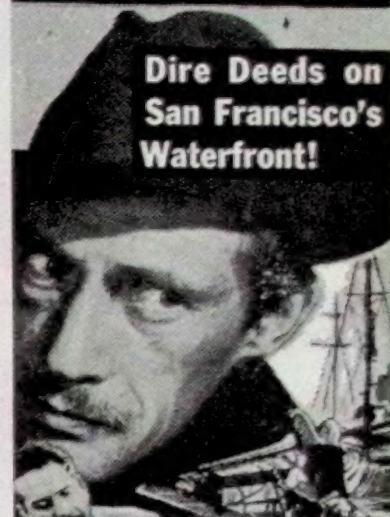
First of the J. Arthur Rank British films to be distributed in the USA under a deal with United Artists, "Mr. Emmanuel," is ready for release and its nationwide sales will be handled by Edward Schnitzer, UA home office sales executive. Skip Weshner is handling advertising and publicity.

"The Way Ahead," first of the Rank-produced films to be handled under arrangement with Twentieth Century-Fox will soon be released in the USA.



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An ALEXANDER STERN  
Production

Original Story by MARTIN MOONEY

Screenplay by IRVING E. FRANKLYN  
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**Now Booking Top Spots**

It's Humanly Musical!

**"MINSTREL MAN"**

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Executive Offices:

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### 'Carolina Blues' Offers Stars, Fun, Music

Full of fresh fun and bright entertainment, Columbia's "Carolina Blues" brings Kay Kyser and his famous radio band back before the cameras for a tuneful, star-studded musical.

The story concerns Kyser's efforts to raise money for the building of a battle cruiser named after his home town. Everything comes out right in the end with the talented aid of Victor Moore who plays no less than six different hilarious comedy characters. Twinkle-toed Ann Miller provides the dancing and heart-interest.

Loaded with enough music and romance to make for well-balanced film fare, the film lists a cast of well-known performers headed by Ann Miller, Victor Moore, Kay Kyser and vocalist Georgia Carroll, who helps put across a few of the six featured tunes.





## Canada-H'wood Deal Suggested

(Continued from Page 1)

the same drumbeating for Canadian-made pictures — and many investors participated in the launching of a film studio in Trenton; and I believe, with most unprofitable results.

"Having been in Toronto for enough years to know and appreciate the Canadian viewpoint on home film product; I must still point out that there is more to making pictures than whipping up a script, engaging a cast, and rushing out to start shooting against wonderful scenic back-grounds."

The writer then points out that everything in connection with the making of motion pictures is concentrated and centralized in Hollywood and such facilities would be impossible to duplicate here.

"I believe that the best manner for Canada to get attention for its national life, the scenic beauties of the Dominion, and other favorable factors," says the writer, "is to attempt to outline a permanent program aiming to co-operation with the studios and producers." When travel restrictions lift, he feels, a number of big productions can be attracted to Canada for extensive locations.

John Grierson made the same argument in the June issue of National Affairs, suggesting that New York or Hollywood might possibly be used as scenes for Canadian production.

### Ford to Cagney

Bill Cagney has signed Wallace Ford for a spot in the Jim Cagney starrer, "Blood on the Sun."

### Montreal Appeals for November Hearing

Two appeals by United Amusement Corporation and one by Vitagraph Limited, all questioning the validity of an injunction issued against these companies by Kent Theatres Limited, will be heard during the November term of the Appellate Division of the King's Court Bench, Montreal. Parties to the dispute agreed on that point.

It is contended by United Amusement and Vitagraph that the "restraint of trade" case between them and Kent Theatres, instituted by the last and due for trial soon, comes under the jurisdiction of the Theatre and Film section of the Wartime Prices and Trade Board for the duration of the war, not the superior court.

## Good Lobby Idea



This interesting lobby display is the ingenious work of Harry Plexman, chief projectionist at the Regent, Sudbury, Ontario.

The stage features regular-type curtains in miniature, opening and closing continually. The entire movement is automatic and is motivated by a 48-inch reversible screw worm of half-inch diameter and a quarter-inch pitch, the travelling nut embodies a pawl set in ball-bearing. The entire assembly is powered by a one-sixteenth horsepower motor driven directly through V pulleys and a rubber belt. This cuts down the noise to a great extent.

The panel for displaying coming attractions was made like an actual screen by using black marking as a border all around, and by playing a spotlight on it.

## United Artists Cartoon Series

Motion pictures acquired a new cartoon technique recently when United Artists previewed "The Cross-Eyed Bull," first in a Technicolor cartoon series "Daffy Dittys," produced by Larry Morey and John Sutherland.

Unique in its field, "The Cross-Eyed Bull" features a new process called "dimensional animation." Regular cartoons, with the exception of Paramount's Pup-petoons, are filmed from drawings on flat surfaces while this short is filmed in three dimensions through the use of plastic figures twisted into desired shapes after they are taken from a mold.

The model figures perform on miniature sets and as many as one thousand different models may be used to carry one character through a one-reel animation that is so smooth and flexible it approaches animal motion.

The Morey-Sutherland method has so advanced that a second short subject is now nearing completion with a third in production. They expect to turn out one film a month in the near future to be released through United Artists.

## Doddridge, Calgary Film Board Head

R. Doddridge, RKO, is chairman of the Calgary Film Board of Trade, succeeding J. H. Reid of United Artists. William Guss of Regal is vice-president and J. Lynch, Monogram, fire marshal.

Winnipeg will have to elect a new chairman, since Douglas V. Rosen has been transferred to Toronto by United Artists.

## McElwaine Heads PRC Publicity

Don McElwaine last week joined PRC as head of the publicity and advertising department, after 13 years as assistant to Howard Strickling, head of publicity for MGM. Martin Mooney, who has been handling PRC publicity, will act as associate producer on films personally supervised by president Leon Fromkess.

## Regent, Brockville Celebrates 5th Anni

The Regent Theatre, Brockville, Ontario, is celebrating its fifth anniversary with special front and lobby displays boosting the 7th Victory Loan Drive. Manager Harry Wilson estimates the house has played 1,534 features to 1,265,000 admissions in its five years of operation.



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277 Victoria Street,  
Toronto.

LOOK AT  
these  
Moneymakers!

## ENEMY OF WOMEN

The private life of  
Dr. Goebbels

A WAVE  
A WAC  
and  
A MARINE

with  
MARJORIE WOODWORTH  
RAMSAY AMES  
ELYSE KNOX

## WHEN STRANGERS MARRY

(Variety says "superb"!)  
with  
KIM HUNTER  
DEAN JAGGER

## Oh, What a Night!

with  
JEAN PARKER  
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These 1944-45 hits  
are now ready for  
dating

The fastest growing company  
in the industry.

**MONOGRAM  
PICTURES**

Toronto, Montreal, St. John,  
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INVEST  
IN  
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**DON'T SCREAM**  
-except  
WITH  
**LAUGHTER!!**

IT'S THAT 4-YEAR-RUN  
STAGE HOWL WITH  
EVERY ONE OF ITS  
400 CHILLS AND  
4000 CHUCKLES!

WARNERS  
NOW GIVE  
YOU

INSANITY  
DOESN'T RUN  
IN HIS FAMILY  
-it gallops!

**Cary Grant**  
IN  
**FRANK CAPRA'S**  
**"ARSENIC"**  
**AND OLD LACE**



-And  
this  
grand cast!



with **RAYMOND MASSEY** • **JACK CARSON**  
**PETER LORRE** Directed by **FRANK CAPRA**  
**PRISCILLA LANE** • **EDW. EVERETT HORTON** • **JAMES GLEASON**  
**JOSEPHINE HULL** • **JEAN ADAIR** • **JOHN ALEXANDER**  
Screen Play by Julius J. and Philip G. Epstein • From the Stage Play by Joseph  
Kesselring • Produced by Howard Lindsay and Russel Crouse • Music by Max Steiner

**JACK L. WARNER,**  
Executive Producer